

BOUND TO FAIL

バウンド・トゥ・フェイル

Words and Music by P. Baltes, U. Dirkschneider, J. Fischer, W. Hoffmann, S. Kaufmann and Deaffy

A **E** **D E** **A E/G# F#m** **D** **B** **E**

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

A **E** **D E** **A E/G# F#m** **D** **G** **E**

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

E **F#m a tempo** **A F#m** **A G**

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

F#m **A** **F#m** **A D E** **B** ^{C#} (Sraight)

hai hai hai

Drift - ing down - what
We turned the ta - bles and
While you have been

C# **E/C#** **B/C#** **C#** **B** **C#**

we passed it's done o - ver and o - ver a - gain
times re - ject the fail - ures for the pride
so wrong we have to live by self de - fence

We've just been los - ing a part -
It's a re - play or a change
We are mis - take - en by

C# **A/E** **E** **1. F#m** **B** **2. 3. F#m**

to be in an - oth - er win - ning team - ah
who knows - when the new game starts -
you there is no way - we can win -

C E

What have we done _____ what a deal _____
We wan-na chang _____ it is it

F#m **E**

F#m **A** **D** **F#m** **A** **F#m** **A** **G**

true } We're bound to fail _____ 'cause you failed be -

F#m **A** **F#m** **A** **D** **E** **F#m** **A**

fore _____ We're bound to fail _____

B C B C

Musical score for the first system, measures 1-4. The notation includes treble and bass staves with notes, rests, and fingerings. Above the staff, there are labels: *P*, *U & D&cho*, *M*, *H&P*, and *g*. Below the staff, there are fingerings: *9 7 10 7 10 6 7 9* and *10 10 10 10 10 10*.

B C B

Musical score for the second system, measures 5-7. The notation includes treble and bass staves with notes, rests, and fingerings. Above the staff, there are labels: *M cho Port. D*, *H&P*, *g*, and *M P*. Below the staff, there are fingerings: *10 10 10 10* and *12 13 12 13 12 12*.

C D C A B A G G D C D G D/F#

Musical score for the third system, measures 8-11. The notation includes treble and bass staves with notes, rests, and fingerings. Above the staff, there are labels: *rit. 8va*, *cho&HC & U*, *cho*, and *Arm*. Below the staff, there are fingerings: *14 11 0 14 11* and *17 17 17 17*.

[illegible]

Em C Am D **H** G a tempo D

H & P Ah cho

H & P cho

The musical score for "The Rose Tree" is presented in three systems. The first system shows the guitar part with chords C, D, G, D/F#, Em, C, Am, D, G, and D. The vocal part begins with a melody in G major, marked with a treble clef and a key signature of one sharp. The piano part provides a harmonic foundation with chords in the right hand and a bass line in the left hand. The second system continues the vocal melody with lyrics "The rose tree in the garden", "The rose tree in the garden", and "The rose tree in the garden". The guitar part includes a solo section marked "g" and "S". The piano part continues with chords and a bass line. The third system shows the vocal melody concluding with "The rose tree in the garden". The guitar part includes a final chord D. The piano part continues with chords and a bass line.

C D G D/F# Em C Am D G D

Ah Ah

M HC HC g & P cho cho cho cho g cho cho D&P M

M HC HC g & P cho cho cho cho g cho cho D&P M

14 14 14 14 14 12 15 17 17 17 15 17 17 15 17 17 15 17 17 15 14 14 14 14 14 12 14 15 15 12 12 14

C D G D/F# Em C Am D G D

Ah Ah

HC HC cho&D g g H & P cho cho Ph cho cho Ph

HC HC cho&D g g H & P cho cho Ph

14 14 14 14 14 12 15 15 15 15 12 12 15 13 12 13 12 12 14 14 14 14 14 12 12 12 13 15 12 14 15 17 15

C D G D/F# Em C Am D G D

Ah cho cho cho cho S g U&Port.D Am

cho&HC U cho cho cho cho S g U&Port.D Am

17 17 17 17 17 17 17 15 17 17 17 17 17 19 20 21 22 14 14 12 14 14 12 14 12

C D G D/F# Em C Am D

Ah

cho

2C & D H & P H & P

cho

8va

cho

Ph Ph g

13 15 12 14 15 17 15 17 17 17

20 20 20 20 17 20 17 20 17 17 17

19 19 7 7 8 7

3

G D C D G D/F# Em C

Ah

cho cho & D & P

M cho & D & P cho(Ph) g

H & H H & H P & P P & P

cho cho & D & P

M cho & D & P cho(Ph) g

H & H H & H P & P P & P

Ph P

2 2 2 2 2 2 0 2

14 14 14 14 12 14 14

7 8 10 7 8 10 10 7 10 8 7 9 8 7 9 10 10

6

Am D G D

Ah

cho & D & P cho & D g

M

H & H H & H & P & P H & H & P & P & S P

cho & D & P cho & D g

M

H & H H & H & P & P H & H & P & P & S P

8va

15 15 15 13 15 15 15

2 0 0 3 5 7

4 7 7 8 8

7 8 10 7 8 10 8 7 8 10 12 10 8 7 8 7 9 7

6

Chords: C D G D/F# Em C Am D

Ah

Ph IHC cho & D&P&H&P&S&H&P&S&H&P H&P&H&P P & P cho Arm g

Ph IHC cho & D&P&H&P&S&H&P&S&H&P H&P&H&P P & P cho Arm g

15 15 15 15 12 15 12 9 10 9 7 9 7 5 7 5 7 5 8 7 5 8 5 7 7 5 8

Chords: G D C D G D/F# Em C

Ah

HC & D & HC H&P Ah cho cho cho

HC & D & HC H&P g cho cho cho

2 3 5 7 3 5 7 4 5 7 4 5 7 7 7 7 6 7 5 10 10 10 10 10 10 8 10 10 10 9

Chords: Am D G D C D G D/F# Em C

Ah

cho cho cho HC HC H&P cho

cho cho cho HC HC H&P cho

10 10 10 10 10 8 10 10 10 5 5 5 5 4 7 7 7 7 5 7 7 8 7 8 7 10 10 8 7 8 8

DOGS ON LEADS

ドッグス・オン・リーズ

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A/F# E/F# F#m
3 times Repeat

Vocal

E. Guitar

TAB

A **A/F# E/F# F#m** **A/F# E/F# F#m**

He stares at her, his teeth are bare

F#m **A/F# E/F# F#m**

Blood gets hot, — he wants it now — He wants it rare, —

F#m A/F# E/F# F#m B

but some - thing's there That holds him back from the at - tack

Distortion On →

B C

Be - fore the kill — he feels the thrill — some - thing is there, that cools him off

C#

And it seems — some kind of tough what a force on leads —

C F#m A/F# E/F# F#m

They wait for you, — they're — getting big oh — But they can hide,
No one knows — that they're out - ra - geous As long as they

M (2x only) M (2x only)

F#m A/F# E/F# F#m

their lust is huge
are treat-ed gra - cious —

Some are nice, —
Once cut off — they're

and some are false
get-ting wild —

cho
2x only

A/F# E/F# F#m B D

& D&P (Ph) cho g

And all they want is —
But some-one's there,

that you be-lieve
who leads the lead

That they are just
And they can walk

M

B C

like you and me —
in a line —

they're talk - ing sweet, —
and they dance —

they're acting calm
on a rein

C# A

They are so — smooth,
Some - thing's there

they're so nice but if
that cools them off but it

they could
some kind,

they would bite
some kind of tough they're all }

M

E F#m A B A F#m A E F F#m A B

Dogs on leads _____ dogs on leads _____ Dogs on leads _____

M M S (Ph)

B A 1. F#m A E F F#m

_____ dogs on leads _____ Oh, it's so _____ mean _____ ah

M M S (Ph) cho (Ph) cho

A/F# E/F# F#m A/F# E/F# F#m

Port. D (Ph) cho & D & cho cho & D & P

Port. D (Ph) cho & D & cho cho & D & P

2. F#m A E F F#m A B

dogs on leads _____ Dogs on leads _____ And the

(Ph) (Ph)

First system of musical notation. Chords: E, F#m, A, B. Lyrics: cho, cho, cho, P, cho, U U U U U U U D&P, cho. Fingerings: 17, 14, 17, 14, 17, 14, 14, 14, 14, 14, 10, 16, 14, 16, 10, 14, 14, 17, 14, 14, 14, 17, 14, 16, 10, 16, 10, 16, 10, 16, 10, 16, 10, 14, 14, 16, 16.

Second system of musical notation. Chords: B, F#m, A, E, F. Lyrics: M, g, g, cho&D & P, P & P 5, P, 5, P & P, P, cho, Arm, Arm. Fingerings: 17, 10, 14, 16, 10, 10, 10, 14, 17, 16, 14, 16, 14, 10, 15, 14, 16, 14, 14, 14, 12, 14, 0, 0, 0.

Third system of musical notation. Chords: F#m, A, B, A, F#m, A, E, F. Lyrics: Dogs on leads, cho & D & P, Ph, cho, cho, S, Ph, Ph, cho, cho, S, Ph, Ph, cho, cho, M, M, S, M, M, S, Ph. Fingerings: 17, 10, 14, 16, 10, 10, 10, 14, 17, 16, 14, 16, 14, 10, 15, 14, 16, 14, 14, 14, 12, 14, 0, 0, 0.

Fourth system of musical notation. Chords: F#m, A, B, A, F#m, A, E. Lyrics: Dogs on leads, M, 3, Ph, cho, P, P&H&P, P&H&P, M, M, S, M, M, S, Ph. Fingerings: 17, 10, 14, 16, 10, 10, 10, 14, 17, 16, 14, 16, 14, 10, 15, 14, 16, 14, 14, 14, 12, 14, 0, 0, 0.

E **F** **F#m** **A** **B** **A**

oh yeah— Dogs on leads— cho

Ph cho M QC Port. S Port. S 6 14 15 10 14 15 10 17 17

Ph cho M QC Port. S Port. S 6 14 15 10 14 15 10 17 17

Ph M M S M M S

Ph M M S

The musical score consists of three staves:

- Vocal Melody:** The top staff features a vocal line with lyrics "dogs on leads". Chords F#m, A, E, F, F#m, A, and B are indicated above the notes.
- Guitar Accompaniment:** The middle staff contains guitar notation with various techniques like palm muting (P), double stops (D & P), and triplets (indicated by a '3'). It includes fret numbers (e.g., 17, 14, 13) and rhythmic markings such as "&" and "cho".
- Bass Line:** The bottom staff shows the bass line with fret numbers (e.g., 17, 14, 13) and rhythmic markings.

The musical score for "Dogs on Leads" is presented in three systems. The first system shows the guitar part (G) with a key signature of two sharps (F#m) and a tempo marking of "B". The guitar part features a series of eighth notes with "H & P" (Harmonics and Pedals) markings, followed by a "cho" (choir) section. The second system continues the guitar part with similar "H & P" markings and a "cho" section. The third system shows the bass part (B) with a key signature of two sharps (F#m) and a tempo marking of "B". The bass part features a series of eighth notes with "H & P" markings, followed by a "cho" section. The drum part (D) is shown in the third system, featuring a series of eighth notes with "H & P" markings, followed by a "cho" section.

LIVING FOR TONITE

闇の法則

Words and Music by P. Baltes, U. Dirkschneider, J. Fischer, W. Hoffmann, S. Kaufmann and Deaffy

E. Guitar 1

TAB

E. Guitar 2

TAB

Chords: D, A, Em, D/E, Em, C/E, D/E

Chords: Em, D/E, Em, C/E, D/E

Chords: Em, D/E, Em, C/E, D/E

8va, cho & D&P, cho D & P, Port. cho

g, S, M, H

Em D/E Em B A G

Lead Guitar

Side Guitar

cho g

cho & D

M

Al -

B Em D/E Em C/E D/E

ways on the run where you are go-ing, what you are do-ing
ing out my way find some ramp-rats, find some vic-tims

Em D/E Em C/E B Em

Look-ing just for fun love the twi-light, love the dark Rats-
Bad games all night long we need to hide it just for fun Games-

(Ph)

2x(Ph)

2x(Ph)

2x(Ph)

C Em **C** Em **D**

are all a - round — and I am wait - ing for a head —
we should - n't play — and if you need — some help just wait —

This system contains the first four measures of the piece. The guitar part (top staff) features a melodic line with a 1x trill in the first measure and a 2x trill in the second. The bass part (middle staff) provides a steady eighth-note accompaniment. The drum part (bottom staff) consists of a simple four-beat pattern. Fingering numbers are provided for the guitar and bass parts.

Em **C** Em **D**

Take what you want — and if you need — it take it now —
I'm go - ing out — in - to the dark —

This system contains the next four measures of the piece. The guitar part continues the melodic line with trills. The bass part maintains the eighth-note accompaniment. The drum part continues the four-beat pattern. Fingering numbers are provided for the guitar and bass parts.

Guess it will be just al - right I'm liv - ing for to -

1x

M M M M M M

10 11 12 11 10 7 10 (18 8) 7 10 10 11 12 11 10 7 7 7 7

M M M M M M

10 10 12 12 10 7 7 10 10 10 12 7 10 7 7 10

M M M M M M

D Em D/E Em C/E D/E

nite to - nite Liv - ing for to -

Em D/E Em B A G Em

nite to - nite Ah Work -

E Em

Woo ah — Ah woo hum Ah — Gim-me your bod - y ah —

Em 1. N.C.

ah hea Can't wait an - y - more — Take what you want —

2. **Em** N.C. **F** Bm

P.P. W.C. 8 11 10 12 11

Em D Em C

cho&D&cho&g cho&D g cho U Arm Port. HD 8va

10 22 22 22 22 17 17 17 17 15 15 15 14 15 15 12 12

M M M M M M M M M M M M M M M M

1 2 2 2 2 2 3 3 6 6 5 6 5 5 6 6 2 2 2 2 2 2 2 3

C Em D D

S P M M

12 10 8 10 9 9 10 12 10 12 12 10 9 10 12 10 12 8

M M M M M M M M M M M M M M M M

3 3 3 3 3 3 2 2 2 2 2 3 5 7 10 10 10 12 12 5 6 5 5 6

M M M M M M M M M M M M M M M M

D

cho I'm liv-ing for to -

cho

10 12 10 12 9 10 12 10 12 11 12 11 12 10 12 10 12 13 10 12 13 13

M M M M M M M M M M M M M M M M

10 10 12 12 10 10 12 12 10 10 12 12 10 10 12 12 10 10 12 12

G **Em** **D/E** **Em** **C/E** **D/E**

nite liv - ing for to - nite To -
 nite liv - ing for to - nite To -

Em **D/E** **1. Em** **C/E** **D/E**

nite liv - ing for to - nite To -
 nite I'm liv - ing, liv - ing for to -

2. Em **B** **A** **G** **Em**

nite

METAL HEART

メタル・ハート

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A Em

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

Synth. Bass

E. Bass

Drums

Em D C

Ah

H & P

H & P

H & P

H & P

E. Bass

ah ah ah

H & P

H & P

Em D C Em C7 B

ah ah

rit.

rit.

rit.

rit.

B In Tempo
Cm

A^b/C

Cm

A^b

Cm

Musical score for section B, measures 1-5. The score is written for guitar (Guitar 1.2.), bass, and drums. The guitar part features a melodic line with a 'M' marking above the first measure of each measure. The bass part features a rhythmic line with a 'M' marking above the first measure of each measure. The drums part features a rhythmic line with a 'M' marking above the first measure of each measure. The key signature is C minor (three flats).

Musical score for section B, measures 6-10. The score is written for guitar (Guitar 1.2.), bass, and drums. The guitar part features a melodic line with a 'M' marking above the first measure of each measure. The bass part features a rhythmic line with a 'M' marking above the first measure of each measure. The drums part features a rhythmic line with a 'M' marking above the first measure of each measure. The key signature is C minor (three flats).

C Cm A^b/C Cm A^b G

It is nine-teen nine - ty - nine the hu-man race has to face it

Musical score for section C, measures 11-15. The score is written for guitar (Guitar 1.2.), bass, and drums. The guitar part features a melodic line with a 'M' marking above the first measure of each measure. The bass part features a rhythmic line with a 'M' marking above the first measure of each measure. The drums part features a rhythmic line with a 'M' marking above the first measure of each measure. The key signature is C minor (three flats).

Cm **A^b/C** **Cm** **A^b** **E^b** **B^b**

They are con - front-ed with the truth ——— it's se - cret mys - teri - ous

Cm **A^b/C** **Cm** **A^b** **G**

A sur-geon said it in the news the hu-man race ——— is dy - ing

Cm **A^b/C** **Cm** **A^b** **G**

But the re-sult ——— is no de - sease search-ing for you

§
D Am

After D.S.
& U
Arm

Met - al heart met - al heart

G Am

{ they found it every - where —
un-plugged they're dy-ing }

Met - al heart met - al heart

Am to G 1. Cm Ab/C

{ life - less piece of steel
un-plugged they }

Cm Ab Cm [E] Cm

The scar-ing fact__ was__e-ven

Ab/C Cm Ab Eb Bb Cm

told__ to - tal__ con - fu - sion They found the same night

Ab/C Cm Ab G

- mare heart - beats time - bombs

2. **Em** **C/E** **Em**

die

Picking Tr. H&P H&P H&P H&P H&P

M M M

C **B** **Em** **C/E**

U & D M H&P&H H & P P & P P

U & D M H&P&H H & P P & P P

M M M

Em C G D G N.C. Cm

cho & D & P HC HC M Ph

cho & D & P HC HC M Ph

G Cm G Cm

Arm HC & D Ph P&P&S P Pick Portament M 3 HU

Arm HC & D Ph P&P&S P Pick Portament M 3 HU

First system of musical notation, featuring a treble and bass staff with a guitar tablature (TAB) staff below. The notation includes sixteenth and thirty-second notes, triplets, and slurs. The TAB staff shows fret numbers (0-6) and includes a triplet of 5 6 4 5 3. The right side of the system includes lyrics: "cho & D & U" and "H & P & S".

Second system of musical notation, starting with a section marker "G". It features a treble and bass staff with a guitar tablature (TAB) staff below. The notation includes slurs, triplets, and various articulations. The TAB staff shows fret numbers and includes a triplet of 3 4 3. The right side of the system includes lyrics: "S & H&P", "P", "H&P&P", "P", "(Ph)", "P 5 P", "H&P 6", "H&P", "H&P 6", "(Ph)", and "M".

G

N.C.

First system of a musical score for guitar. It includes a treble staff with a key signature of one flat and a 4/4 time signature. The notation includes a melodic line with triplets and a bass line with fingerings. Above the treble staff, the text "H & P Arm" appears twice. Above the bass staff, "H & P Arm" also appears twice. A dashed line labeled "8va" spans across the system. The system concludes with a double bar line and a repeat sign.

N.C.

Second system of the musical score. It continues the melodic and bass lines from the first system. The notation includes various guitar techniques such as triplets, slurs, and fingerings. Above the treble staff, the text "M P P P&P P&P P&P P&P" is written. Above the bass staff, "M P P P&P P&P P&P P&P" is written. A dashed line labeled "8va" is present. The system ends with a double bar line and a repeat sign.

N.C.

The first system of the musical score consists of five staves. The top staff is a treble clef staff with a key signature of two flats (B-flat and E-flat). It contains a whole rest in the first measure, followed by a half note in the second measure, and whole notes in the third and fourth measures. The second staff is a treble clef staff with a key signature of two flats. It contains a triplet of eighth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure. The fourth measure contains a half note with a phrasing slur. The third staff is a bass clef staff with a key signature of two flats. It contains a triplet of eighth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure. The fourth measure contains a half note with a phrasing slur. The fifth staff is a bass clef staff with a key signature of two flats. It contains a whole rest in the first measure, followed by a half note in the second measure, and whole notes in the third and fourth measures. The sixth staff is a bass clef staff with a key signature of two flats. It contains a whole rest in the first measure, followed by a half note in the second measure, and whole notes in the third and fourth measures.

The second system of the musical score consists of five staves. The top staff is a treble clef staff with a key signature of two flats. It contains a whole note in the first measure, followed by a whole note in the second measure, and whole notes in the third and fourth measures. The fifth measure contains a whole note with a phrasing slur. The second staff is a treble clef staff with a key signature of two flats. It contains a whole note in the first measure, followed by a whole note in the second measure, and whole notes in the third and fourth measures. The fifth measure contains a whole note with a phrasing slur. The third staff is a bass clef staff with a key signature of two flats. It contains a whole note in the first measure, followed by a whole note in the second measure, and whole notes in the third and fourth measures. The fifth measure contains a whole note with a phrasing slur. The fourth staff is a bass clef staff with a key signature of two flats. It contains a whole note in the first measure, followed by a whole note in the second measure, and whole notes in the third and fourth measures. The fifth measure contains a whole note with a phrasing slur. The fifth staff is a bass clef staff with a key signature of two flats. It contains a whole note in the first measure, followed by a whole note in the second measure, and whole notes in the third and fourth measures. The fifth measure contains a whole note with a phrasing slur.

B \flat **G/B** **Cm** **G**
 ah

cho & D & U & D H&P H H&P H&P P&P P P P (Ph)
 cho & D & U & D H&P H H&P H&P P&P P P P (Ph)

10 10 10 10 10 10 8 10 8 10 8 10 8 7 8 7 8 7 10 8 7 10 8 7 10 8 9

3 3 6 6 6 6 6 6

G **G \sharp**

M H&P&H&P&H&P&H&P&H H&P P H&P H&P U & D
 M H&P&H&P&H&P&H&P&H H&P P H&P H&P U & D

8 15 16 15 16 15 17 16 15 17 15 16 15 17 15 16 15 17 15 10 10 10 10

3 6 5 5 7 3 3

8va

D.S. to **D**

Coda

G G# I Am

life-less piece of steel (met - al heart) met - al heart (met - al heart)

The first system of the musical score consists of five staves. The top staff is the vocal melody, starting with a G chord and a G# chord, followed by an Am chord. The lyrics are "life-less piece of steel (met - al heart) met - al heart (met - al heart)". The second and third staves are guitar parts, with the second staff having a capo on the first fret. The fourth and fifth staves are bass parts. The music is in 4/4 time and features various guitar techniques like bends and slides.

Am G Am

un - plugged the're dy-ing met - al heart

The second system of the musical score consists of five staves. The top staff is the vocal melody, starting with an Am chord, followed by a G chord, and then an Am chord. The lyrics are "un - plugged the're dy-ing met - al heart". The second and third staves are guitar parts, with the second staff having a capo on the first fret. The fourth and fifth staves are bass parts. The music is in 4/4 time and features various guitar techniques like bends and slides.

[illegible]

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'a tempo'. The second staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The fifth staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line.

MIDNIGHT MOVER

ミッドナイト・ムーヴァー(闇の中の彷徨)

Words and Music by P. Baltes, U. Dirkschneider, J. Fischer, W. Hoffmann, S. Kaufmann and Deaffy

Intro.

C#m

[A] F# C#m E

E. Guitar 1

TAB

E. Guitar 2

TAB

E B C#m F# C#m E

E B A C#m F#m C#m E

E B C#m F# C#m E

First system of musical notation, piano and bass staves, with chords E, B, C#m, F#, C#m, and E.

E B A C#m (Straight) B

Hey you—
your pain—

Go gon-na ease
You bet-ter use

Arpeggio

after D.S. g

Second system of musical notation, including vocal lines and piano/bass accompaniment. It features lyrics and musical markings like "Arpeggio" and "after D.S. g".

B C#m B F# C#m

— come on — oh — I show you some-thing There is — what it takes.
— your brain — ooh, — you will re-mem-ber me That's it — what they used.
ooh, — you are for-ev - er free That's it, — there's no

H&P

Ph M

Third system of musical notation, featuring vocal lines with lyrics and piano/bass accompaniment. It includes musical markings like "H&P" and "Ph".

B **C#m** **B** **1.** **F#** **2.3.** **B** **F#** **A**

— for you — mmh, — you ber-ter fol-low me —
 — to say — se-duc - ing ev-ery - bod-y — for the mon-ey
 place to stay — for some - one who is los-ing, it's not fun-ny }

(Ph) M H & P 3 (Ph) (Ph) (Ph)

C **A** **E** **F#** **A B** **A B**

Slow down — back off — tell — him you don't pay the price — He is a mid - night

S S M M

§2 **D** **B C#m** **Ama7** **A** **E** **B** **A B**

mov-er com - ing in the night go - ing with the light He is a mid - night

M M

A
to $\Phi 1$ to $\Phi 2$ **E** **B** **C#m**

mov-er He can't go on in the sun light

H&P&H&P W.C.

after D.S.

E **C#m** **B** **C#m** **B** **F#** **C#m**

Port.cho

M Ph M H&P Ph

M Ph M H&P Ph

C#m **B** **C#m** **B** **F#** **B**

cho&D&P (Ph) cho

cho&D&P (Ph) cho

cho P&P P P&P P

M Ph M H&P Ph

M Ph M H&P Ph

D.S. 1

⊕ Coda1

A **F#m** **C#m**

Mid-night mov - er, mid-night mov - er

HC & D

F **C#m** **F#** **C#m** **E** **B** **C#m**

QC P Ph Arm g

M QC P Ph Arm g

C#m **F#m** **C#m** **E** **B** **C#m**

cho H H WC g WC g cho

cho H H WC g WC g cho

♣ Coda2

Chords: E B A B C#m Amaj7 A E

sun - light_ He is a mid - night mov - er com - ing to the night go

Chords: E B A B C#m A

- ing with the light He is a mid - night mov - er He_

Chords: A E B C#m

_ can't go on in the sun - light

WRONG IS RIGHT

正邪の選択

Words and Music by P. Baltes, U. Dirkschneider, J. Fischer, W. Hoffmann, S. Kaufmann and Deafly

A Gm

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

E. Bass

Drums

Gm Fdim F F#

Ph

8va

Arm

Picking Tr.

Picking Tr.

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F **D**

Why don't you join me to cut all the
 Just my head - ache - re - minds me what I've

E **F#**

lines _____ Wrong is
 done _____ Wrong is

right right right
 Guitar 1.2.
 wrong is right
 wrong is right
 wrong is right
 I'll
 There's
 Don't

D Bm A Bm A Bm

nev er be lieve all the crap they say Wrong is
 time e up to nough change your to mind re gret Wrong is
 give up to change your mind re gret Wrong is

D A G F#

(after D.S. Twin Guit.)

cho

right right right
 wrong is right
 wrong is right
 wrong is right
 Some - times Who can
 Do I've

Bm A Bm A Bm to D

A G F# 1. Bm
 tell what it's like to be in - sane
 got to leave my usu - al

Bm N.C. 2. D E
 yeah way

cho cho cho g
 cho cho cho g
 cho WC
 cho WC

E C#m

Musical score for the first system, measures 1-4. The key signature is E major (three sharps) and the mode is C#m. The score is written for guitar (G and B staves) and bass (E and A staves). The guitar part features a melodic line with notes marked 'HC' (Harmonic C) and a bass line with notes marked 'M' (Mute). The bass line includes a sequence of notes marked 'M' and 'HC'.

B

C#m

Musical score for the second system, measures 5-8. The key signature is E major (three sharps) and the mode is C#m. The score is written for guitar (G and B staves) and bass (E and A staves). The guitar part features a melodic line with notes marked 'P' (Palm Mute), 'P & P' (Palm Mute and Pick), and 'cho' (Chorus). The bass line includes a sequence of notes marked 'M' (Mute) and 'P' (Palm Mute). The bass line also includes a sequence of notes marked 'P & P' and 'cho'.

C#m

First system of musical notation. The guitar staff (top) includes fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and techniques like bends (M), slides (S), and triplets (3). The piano staff (middle) shows chords and melodic lines. The bass staff (bottom) has a steady eighth-note pattern.

B **C#m**

Second system of musical notation. The guitar staff (top) includes fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and techniques like bends (M), slides (S), and triplets (3). The piano staff (middle) shows chords and melodic lines. The bass staff (bottom) has a steady eighth-note pattern.

F Em

This system contains the first four staves of a musical score. The top staff is a treble clef guitar staff with a key signature of one sharp (F#) and a common time signature. It includes a capo instruction '8va' with a dashed arrow. The notation includes triplets, slurs, and various fret numbers. Above the staff are performance instructions: 'cho', 'P', 'U&D', 'S g', 'g', 'H&P & HC', and 'cho'. The second staff is a bass clef guitar staff with fret numbers and slurs. Above it are instructions: 'cho', 'P', 'U&D', 'S g', 'g', 'H&P & HC', and 'cho'. The third staff is a treble clef bass staff with notes and slurs, marked with 'M'. The fourth staff is a bass clef bass staff with notes and slurs, marked with 'M'. The fifth staff is a drum staff with a series of eighth notes and rests.

D/E

Em

This system contains the next four staves of the musical score. The top staff is a treble clef guitar staff with a key signature of one sharp (F#) and a common time signature. It includes a capo instruction '8va' with a dashed arrow. The notation includes slurs, ties, and various fret numbers. Above the staff are performance instructions: 'Port. cho' and 'g'. The second staff is a bass clef guitar staff with fret numbers and slurs. Above it are instructions: 'Port. cho' and 'g'. The third staff is a treble clef bass staff with notes and slurs, marked with 'M'. The fourth staff is a bass clef bass staff with notes and slurs, marked with 'M'. The fifth staff is a drum staff with a series of eighth notes and rests.

First system of musical notation, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings (e.g., 14, 10, 17, 14, 10, 17, 14, 10; 17, 14, 10, 17, 14, 10, 17, 20; 17, 10, 20; 17, 19, 20, 10, 17, 20, 17, 20; 10, 17, 19, 17, 10). The notation includes markings such as M, S, H&H, H&H & P & P, and S g.

Second system of musical notation, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings (e.g., 16, 15, 15, 13, 15, 13, 12, 13, 12, 13, 12, 14; 12, 13, 12, 14; 10, 10, 9). The notation includes markings such as D/F#, Em, cho, & D, H&P & S, H&P, Ph, 8va, and M.

Chord progression: G C#m F#m E A C#m

First system of staves (treble and bass clef) showing musical notation with fingerings and articulations. The notation includes triplets (3) and slurs (S) over notes. The bass line features a steady eighth-note accompaniment.

Chord progression: F#m E A D

Second system of staves (treble and bass clef) showing musical notation with fingerings and articulations. The notation includes slurs (S) and accents (&S) over notes. The bass line continues with a steady eighth-note accompaniment.

♣ Coda

Chord progression: D, A, G, F#, Bm, A

Lyrics: nev - er do — what you don't like Wrong is wrong is

Annotations: 8va---, cho, HC, 8va---

Section marker: [H]

Chord progression: Bm, A, Bm, A, Bm

Lyrics: right wrong is right I'll

Annotations: M

Chord progression: D, A, G, A

Lyrics: nev - er be - lieve — all the crap,

Annotations: 8va---, Octavor, cho, Octavor

all the crap they say

Octavor

cho

cho

M

M

Bm A Bm A Bm

Wrong is right, wrong is right,

M M M

Bm A Bm A Bm A Bm

wrong is wrong is

M M

SCREAMING FOR A LOVE-BITE

スクリーミング・フォー・ア・ラブ・バイト

Words and Music by P. Baltes, U. Dirkschneider, J. Fischer, W. Hoffmann, S. Kaufmann and Deaffy

First system of guitar notation for E. Guitar 1 and TAB. The system includes a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The guitar part is in standard tuning. The TAB part shows fret numbers and string numbers. The system is divided into measures by vertical bar lines. Chord symbols are placed above the staff: C#m, B, E/G#, A, and C#m. A box labeled 'A' is placed above the first measure of the guitar part.

Second system of guitar notation for E. Guitar 2 and TAB. The system includes a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The guitar part is in standard tuning. The TAB part shows fret numbers and string numbers. The system is divided into measures by vertical bar lines. Chord symbols are placed above the staff: C#m, B, E/G#, and A. The letter 'S' is placed below the staff in some measures.

Third system of guitar notation for E. Guitar 2 and TAB. The system includes a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The guitar part is in standard tuning. The TAB part shows fret numbers and string numbers. The system is divided into measures by vertical bar lines. Chord symbols are placed above the staff: C#m, B, E/G#, and A. The letter 'S' is placed below the staff in some measures. The letter 'M' is placed above the staff in some measures. The system ends with a double bar line and a final chord symbol 'C'.

B **C#m**

Scream-ing _____ for a love - bite And you hide-
- ing makes so up - tight And - you got-ta

TAB

it, that it makes you feel al-right See your se-
face it, 'cause it de-co-rates your neck It's gon-na

cret stay there in a mir stay there for a lor long time It's black'-n' blue Just to re-mind'

A **B** **C#m** **B** **C#m**

— and it hap-pen-ed to you — in the heat of the night —
 — you while you like — it when you went on and on —

C **C#m** **B** **E/G#** **A** **C#m**

It hurts just the first time — ooh, it hurts —
 (It) hurts — just the first time — ooh, it hurts —

C#m **B** **E/G#** **A**

It hurts just the ver - y first time — Screa-m-ing for a
 (It) hurts — just the ver - y first time Screa-m-ing for a

D **E**

love - bite for a love - bite Hid - ing that it
 love - bite for a love - bite Hid - ing that it

C#m **E** **B** **E** 2x tacet

feels right scream - ing for a love - bite
 feels right scream - ing for a love - bite

Grind

E **C#m**

C#m **B** **A** **B**

Lead Guitar →

B C#m7 A B C#m7 A B

This system contains the first six measures of the piece. The vocal lines (treble and bass clefs) include lyrics: "cho U U", "cho cho g", "M (Ph) M P", and "8va HC & D". The guitar part (bottom two staves) features chords and fingerings: 10 10 10, 10 10 10, 10 10 10, 17 17, and 10 10 10. The guitar part also includes a "g" (guitar) marking.

B C#m7 A B C#m7 A B

This system contains measures 7 through 12. The vocal lines include lyrics: "3 (Ph) 3", "8va g & P", "HC & D & S", "8va 1HC & D & P", and "g & P". The guitar part includes fingerings: 9 12 9, 12 12 9, 12 11, 12 11, 0 6 4, and 21 21, 21 21 10 21, 21. The guitar part also includes a "g & P" marking.

B C#m7 A B C#m7 A B

This system contains measures 13 through 18. The vocal lines include lyrics: "M", "S", "cho", "g & P", "cho", and "g & P". The guitar part includes fingerings: 11 9 12 9 9, 9 9 12 11 11, 11 9 12 9 9, 17 17, 10 10, 14 14, and 2 2 2 2, 2 2 2 2. The guitar part also includes a "g & P" marking.

B C#m7 A B C#m7 A B

Scream-ing for a

8va cho&D Port.cho

cho&D Port.cho

8va cho&D S

cho&D S

F E

love - bite scream-ing for a love - bite Hid - ing that it

U & D & P cho

U & D & P cho

E

feels right hid - ing that it feels right Scream - ing for a

P (Ph)

P (Ph)

love - bite scream - ing for a love - bite Hid - ing that it

feels right hid - ing that it feels... right Screa-m-ing for a

love - bite scream - ing for a love - bite Scream - ing for a

E

love - bite scream-ing for a love - bite Scream-ing for a

P M M H M (Ph) P

P M M H M (Ph) P

TAB

E

love - bite scream - ing for a love - bite Scream - ing for a

8va U & D & P cho cho & D & P

U & D & P cho cho & D & P

14 14 14 12 14 16 17 17 17 17 10 10 10 10

TAB

E

love - bite scream-ing for a love - bite Scream-ing for a

cho cho

cho cho

TAB

F.O.

TOO HIGH TO GET IT RIGHT

飢えた奴ら

Words and Music by P. Baltes, U. Dirkschneider, J. Fischer, W. Hoffmann, S. Kaufmann and Deaffy

Bm **A** **H** **H** **H** **D** **E** **H** **H** **H**

E. Guitar 1

TAB

E. Guitar 2

TAB

E. Guitar 3

TAB

E **Bm** **H** **H** **H** **D** **A** **H** **H** **H**

E. Guitar 1

TAB

E. Guitar 2

TAB

E. Guitar 3

TAB

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Bm **D** **E**

8va
cho

cho

g&g (Ph) M P M (Ph) P M M M

g&g (Ph) M P M (Ph) P M M M

H H H H H H H H H H

H H H H H H H H H H

M M

M M

Bm **D** **A** **S** **P&P** **(Ph)(Ph)**

M QC P Arm down g&g S P&P (Ph)(Ph) p Arm g&g

M QC P Arm down g&g S P&P (Ph)(Ph) p Arm g&g

H H H H H H H H H H

H H H H H H H H H H

M M

M M

Bm **E/B** **A/B** **Bm** **A**

Get-ting ev-ery-thing— is eas - y for you— Fail — for any-thing is some - thing you can't do
You can't den-y it you're leav - ing your world You are so rest - less, who's — the one who's hurt

1st tacet → M M M M

M M M M

Bm E/B A/B Bm A

If it does-n't work— in the way— you want it for— You start dream-ing un - til it's right—
 Liv-ing in your dreams.. and who— seems to care Cheat-ing you is eas - y,—'cause you don't un-der-stand

M M M M M M

Bm E/B A/B Bm A

Lie is lie — and truth — is truth — You'll turn it 'round, let some-one else— go down
 Hold - ing on — let-ting loose — Don't you feel — that you are con-fused —

2x only M M M M M M

Bm E/B A/B Bm

You won't— re-mem - ber— and no one— would won - der— How you change- it — up - side down —
 Too man - y words — not spo - ken out — Too man - y things you've — not thought a-bout -)

M M M M M M

1x tacet Pick Portament
 Pick Portament

C **D** **A** **Bm**

Too high — to get it right — Too high to get, too high to get

M M M M M M M M M M M M

M M M M M M M M M M M M

2 2 0 2 0 2 0 2 0 2 0 2 0

D A F# D Bm G

Too high — to get it right — Too high to get it right,

M H H G

M H H G

TAB

2 2 2 2 2 2 2 2 2 2 2 3 2 2 3 2

Too High to Get It Right

Lead Guitar →

Arm

Arm

1. A

too high to get it right Too high to get it right to get it

E Bm

D E

right
Ph S M g H&P Ph Ph cho cho & D & cho g 1HC & D & P Ph S & P Arm To get it

Ph S M g H&P Ph Ph cho cho & D & cho g 1HC & D & P Ph S & P Arm

18 12 12 9 7 10 7 7 7 7 X → X 4 4 2 4 2 3 2 6 2 6 2 0

E A Bm G A

This system contains the first four measures of the piece. The vocal line (top staff) includes lyrics: "cho (Ph) g H&P&H&P P cho (Ph) (Ph) (Ph) (Ph) (Ph) (Ph) (Ph) (Ph) cho M M P (Ph) (Ph)". The guitar line (bottom staff) features a complex fretboard pattern with fingerings like 12-12, 2-4-2-4-2-4, 2-4-2-4-2-4, 4-5-6, 5-5-5-2, 4-4-3-5, 5-5-5-3-5-3, and 4-4. The guitar part includes techniques such as "H&P&H&P" (hammer-on/pull-off) and "P" (picking).

Bm A Bm F# E

This system contains measures 5 through 8. The vocal line continues with: "(Ph) (Ph) (Ph) cho M M (Ph) P (Ph) P (Ph) (Ph) (Ph) (Ph) P (Ph) P (Ph)". The guitar line includes techniques like "S" (slide) and "P" (picking). The fretboard pattern continues with 4-5, 3-5, 5-5-3-5-3, 4-2-4, and 2-0-2.

Bm A F#

This system contains measures 9 through 12. The vocal line includes: "Arm cho Arm g (8va) cho Arm g". The guitar line features a sequence of notes: 11-9-11, 11-9-11, 10-11, 10-12-10-12, 9-10-9, and 12-12. Techniques include "Arm" (arm movement), "g" (grace notes), "P" (picking), "P&H" (pick and hammer-on), and "H&P" (hammer-on and pull-off). The guitar part includes techniques such as "H" (hammer-on) and "g&g" (grace notes).

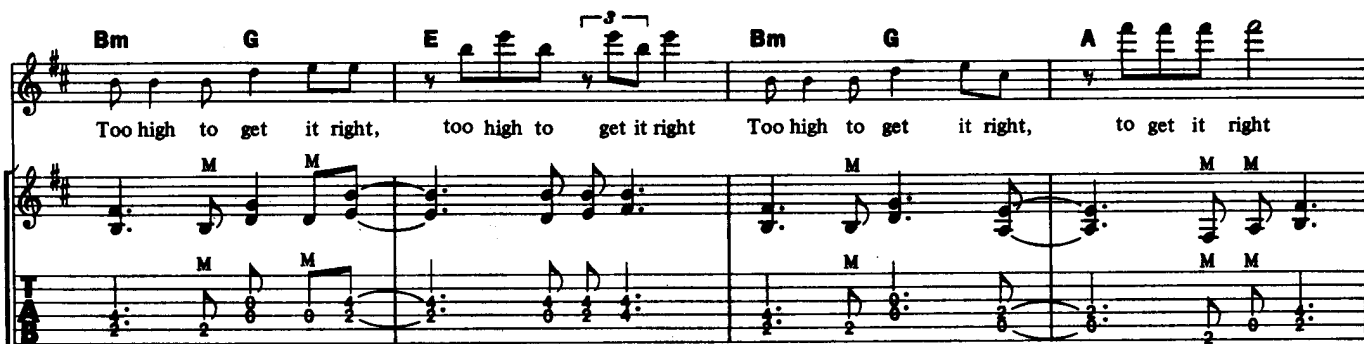
G Bm G E Bm G A

Too high to get it right, too high to get it right Too high to get it right, to get it right



Bm G E Bm G A

Too high to get it right, too high to get it right Too high to get it right, to get it right



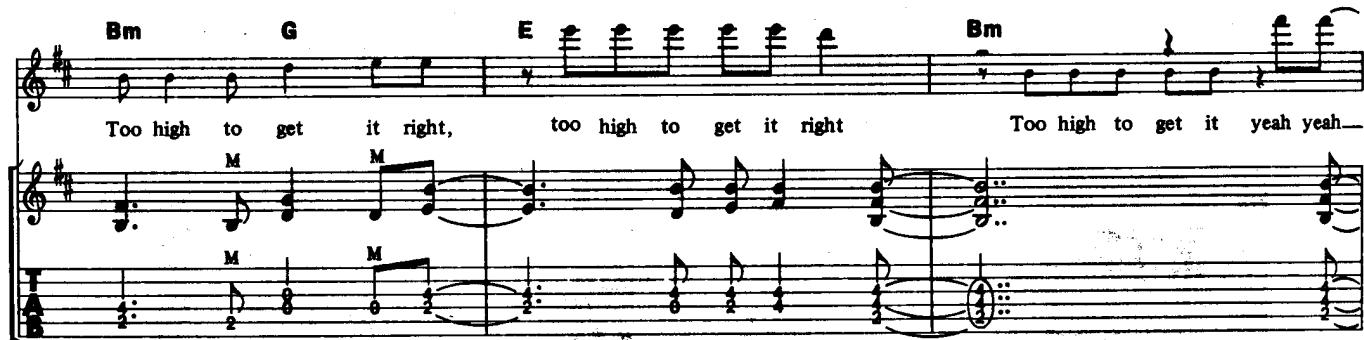
Bm G E Bm G A

Too high to get it right, too high to get it right Too high to get it right, to get it right



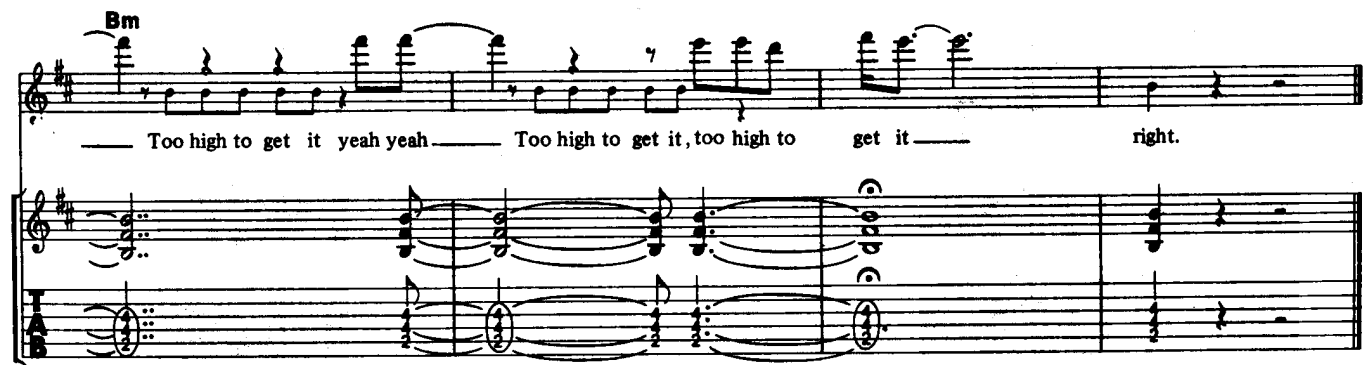
Bm G E Bm

Too high to get it right, too high to get it right Too high to get it yeah yeah—



Bm

— Too high to get it yeah yeah— Too high to get it, too high to get it — right.



TEACH US TO SURVIVE

生存闘争

Words and Music by P. Baltes, U. Dirkschneider, J. Fischer, W. Hoffmann, S. Kaufmann and Deaffy

Hi-Hat Cym.

E. Guitar

TAB

A Bm G/B

Bm G7/B Distortion

2nd time

2nd time

B D/G D^b/G C/G G

Gdim Arm P.P. D/G D^b/G

Arm P.P.

C/G G Gdim Arm to C#

Arm

The guitar score is written for electric guitar (E. Guitar) and includes a tablature (TAB) part. The key signature is one sharp (F#). The score is divided into five systems. The first system starts with a Hi-Hat Cym. and a 4-measure rest, followed by a Bm chord and a G/B chord. The second system continues with Bm and G7/B chords, ending with a distortion effect. The third system begins with a section marked 'B' and contains chords D/G, D^b/G, C/G, and G. The fourth system includes Gdim, Arm, P.P., D/G, and D^b/G. The fifth system contains C/G, G, Gdim, Arm, to C#, and C#.

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C F#m **C#**

No one knows_ what we should do no one tells what we should know_
 No one can_ ex - plain the fu - ture no one cares_ how we get nuts

F#m

We're starv - ing
 We're cry - ing

F#m **C# F#m**

No one cares_ a - bout the law_ no one tells us what we saw
 No one tells us how_ to love you no one shows_ how we can_ win

F#m **D Bm**

We're starv - ing 1x only
 We're los - ing (starv - ing)

Em/B Bm G7/B

(We) nev - er know whom we're be - liev - ing We don't know the things
Why don't you help us grow - ing Why don't you

G7/B Bm Em/B

we're do - ing Look - ing for some real teach - ers
teach us dy - ing We wan-na know how you are doing

Bm 1. G7/B 2. G7/B

E F#aug/C# Ebaug/C# Gaug/Eb Faug/Eb Abaug/E Bbaug/D Bbaug/C Caug/Bb

F#aug/C# Eaug/C# Abaug/Eb F#aug/Eb Aaug/F Aaug/Eb Baug/Db Baug C#aug/A

H Dm **B \flat /D**

S Arm

H & P H & P H &

H & P H & P H &

Dm **B \flat 7/D**

& P P & P P & P H & P (Ph) P 3 Arm g & g

& P P & P P & P H & P (Ph) P 3 Arm g & g

Dm **B \flat /D**

P M P M S M 8va--> cho & D & P cho

P M P M S M cho & D & P cho

Dm cho **N.C.**

cho P 3 P & P 8va--> cho Arm g & g

cho P P & P cho Arm g & g

D.S. to [B]

Coda Gdim **I** Bm **G/B**

Why don't you help us grow - ing -
(We) wan-na know how you are do - ing

Bm **1. G7/B**

Wan - na Why don't you teach us dying

2. G7/B

J N.C.

know how you sur-vive _____ Sur-vive _____

sur-vive _____ sur - vive sur -

Picking Trill

- vive sur - vive sur - vive

Picking Trill

UP TO THE LIMIT

アップ・トゥ・ザ・リミット

Words and Music by P. Baltes, U. Dirkschneider, J. Fischer, W. Hoffmann, S. Kaufmann and Deaffy

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

Chords: F#m, E, 1x tacet, B, F#m, C#, A, E

Vocal lyrics: Suh, suh, suh, suh, suh, suh

Chords: F#m, E/F#, B/F#, F#m, 1. C#/F#, A/F#, E

2. C#/F#, A/F#, E, F#m

Pick Portament

Pick Portament

B F#m E/F# F#m C#/F# A/F#

Too man - y things hap - pend to - day oh ah
 — Do me a fa - vour and leave me a - lone The

S & P
 S & P
 S & P
 S & P

F#m E/F# F#m C#/F# A/F#

Too man - y words I don't wan - na say yeah I
 most I love you is (soon) when you're gone ah

S & P
 S & P
 S & P
 S & P

F#m E/F# F#m C#/F# A/F#

wan - na be cool but the heat's com - ing up I'm
 Please dis - ap - pear and don't come back I'm

S & P
 S & P
 S & P
 S & P

F#m **E/F#** **F#m** **C#/F#** **A/F#** **F#m**

read-y to kill — 'cause e - nough is e - nough —
not the kind of guy — you can check

S & P
S & P
S & P
S & P

C# **A** **E** **F#m** **C#** **A** **G#** **B** **C#**

All I can say out of my way be - fore I get to the top top
All I can say out of my way be - fore I get to the top top All —

2x Fade in M M

C# **A** **E** **F#m** **D** **C#7-10**

All I can feel is wild run-ning blood please stop — you bet-ter watch it
— I can feel is wild run-ning blood please stop — you bet-ter watch it

S & S
S & S
P3 P3 P3 M
P3 P3 P3 M

N.C. **D** **F#m** **E/F#** **B/F#** **F#m** **C#/F#** **A/F#**

It's get-ting up to the lim-it
 It's get-ting up to the lim-it

up — to the lim-it
 up — to the lim-it

(2x 7 12 12 7 12 7 12 12)

cho & D & P

(2x cho & D & P)

(2x cho & D & P)

(2x cho & D & P)

B **F#m** **E/F#** **B/F#** **F#m** **1. C#/F#** **A/F#** **E**

It's get-ting up to the lim - it
 It's get-ting up to the lim - it

up — to the lim - it
 up — to the lim - it

E **F#m** **2. C#/F#** **A/F#** **B** **C#m**

ah — lim - it

(2 7 12 12 7 12 7 12 12)

(2 7 12 12 7 12 7 12 12)

(Ph) cho Arm cho & D & P P

(Ph) cho Arm cho & D & P P

Em D/E Em N.C. C#m

First system of musical notation. Chords: Em, D/E, Em, N.C., C#m. Includes guitar techniques like H&P, cho, g & g, P, QC, Ph, and fret numbers 17, 14, 17, 14, 12, 14, 14, 12, 14, 12, 15, 14, 12, 14, 13, 12.

C#m B C#m

Second system of musical notation. Chords: C#m, B, C#m. Includes guitar techniques like P, M, P, M, Ph, Arm, Arm, and fret numbers 1, 6, 4, 6, 2, 4.

C#m B C#m N.C.

Third system of musical notation. Chords: C#m, B, C#m, N.C. Includes guitar techniques like Ph, g, Picking Tr. with g & M, H, P & H, cho & D & P, M, and fret numbers 5, 11, 11, 9, 11, 9, 11.

It's get-ting up to the

G F#m E/F# B/F# F#m C# / F# A / F# B

lim - it up — to the lim - it It's get-ting up to the

F#m E/F# B/F# F#m C# / F# A / F# B

lim - it up — to the lim - it

F#m E B F#m C# A B

F#m E/F# B/F# F#m C#/F# A B

Up to the

WC

F#m E/F# B/F# F#m C#/F# A/F# B

lim - it It's get-ting up to the

WC

[H] F#m E/F# B/F# F#m C#/F# A/F# B

1. lim - it up to the lim - it It's get-ting up to the

WC

2.

C# / F#

A / F#

B

C# I

lim - it

ah —

To the lim -

8va
WC

WC

B / C#

C#

B / C#

C#

it

up to the lim - it

To the lim -

B / C#

C#

N.C.

F#m

it

up to the lim - it

HC & D

HC & D